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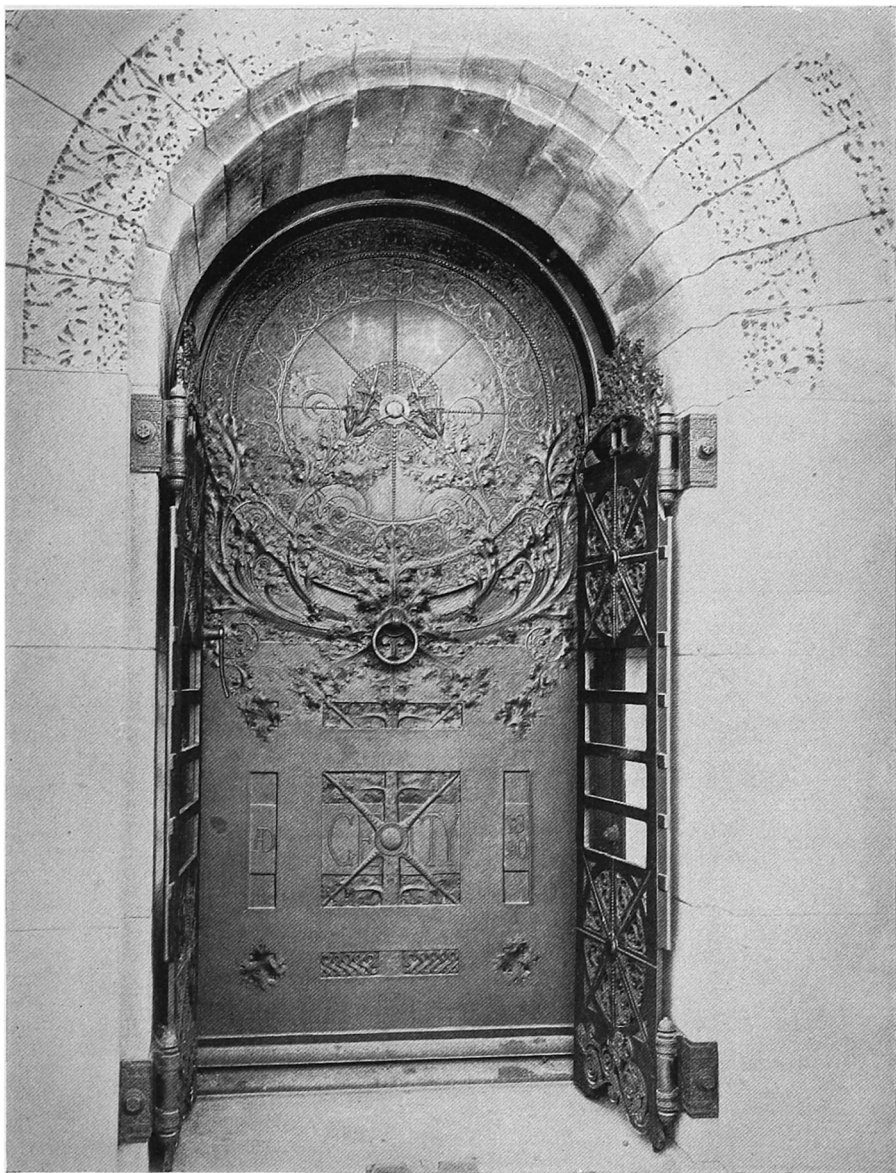
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BRONZE DOOR
By Louis H. Sullivan
Ornamental Cast Work



BRUSH AND PENCIL

ILLUSTRATED ART NEWS SECTION

VOL. XVI

OCTOBER, 1905

No. 4



THE ROMANCE OF THE SEA

By Emil H. Wuerzt
Givano-plastic work

THE ART INDUSTRIES OF AMERICA—VIII.

ORNAMENTAL METAL-WORK

Some five or six years ago I was asked to write for BRUSH AND PENCIL an article on ornamental iron-work, which appeared in an issue long since out of print. The lapse of time has resulted in no important changes; and hence the comparative fixity of this important art industry leaves me little that is essentially new to chronicle in the present article. I may be permitted, therefore, largely to reiterate my own words, broadening the theme in a measure, and more amply illustrating it with examples of decorative work, ancient and modern, of this country and of the Old World. What I then said I have to repeat, that the development of America has been so rapid, so marvelous, so unlike that which has characterized the Old World countries, that in a survey of mere material progress—the reclamation of the wilderness, the extension of commerce, the multiplication of manufacturing interests—one is apt to forget that development in the finer lines of artistic production has been no less marked. No country in the world, however, is to-day doing better work of an artistic character, and none has the augur of a brighter future. The so-called fine arts have evolved into art industries; the studios of a decade or two ago have become extensive manufacturing



BEATEN COPPER DISH
By L. H. Martin

work that would be warrant for brochures and monographs, were it not of daily occurrence, has been passed by with possibly a word of admiration, but scarce a word of query or wonder. Thousands who to-day take the liveliest interest in salons and exhibitions, and who can name the year's medalists in prize competitions, barely give a thought to the unmedaled workers in allied lines. The art blacksmith, if we may so name this class of worker, is forgotten with the rest.

The art blacksmith, however, has done work, different in kind it is true, but comparable in quality with that of the idols of schools and salons. We see it in the fireplace, the grille, the store-front, the electrolier, the gate and railing, the elevator inclosure—in a thousand and one places which are rap-

concerns; and the select coterie who formerly pre-empted the term "artist" as their special privilege have had their places usurped by a humbler but no less talented corps of workers who toil in factory and smithy, without the meed of praise, artisans in name, but artists in skill and temperament.

In all these sweeping changes it is the gifted few, as I formerly insisted, who have given direction to the multitude. The most radical innovations of one day have been the commonplaces of the morrow, and work worthy of museums,



PERFORATED COPPER SCREEN
By F. Schneidecker

idly being transformed from the bald necessities of utility into places of adornment, and in the thousand and one articles of necessity that are now being made also articles of beauty. Even within the last decade the remarkable development of improved and novel means of construction, and the still more remarkable evolution of thought and sentiment as regards the purely ornate features of architectural design, have broadened the architect's opportunities, and have opened up virtually a new field in which to exercise his talent and exploit his genius.

In a word, art in iron and other metals, which reached its highest development in the last half of the seventeenth century, has literally been given



BEATEN COPPER-WORK

By Mrs. Isadore P. Taylor

a new birth. Iron has been exalted to an eminence it never before enjoyed, and copper, brass, and the finer metals are being used liberally for artistic purposes. Old methods have been modified to meet new conditions; improvement has rapidly followed improvement; and to-day much of the work that is being done by the master art blacksmiths in the great manufacturing establishments of America, and by our native studio workers, rivals in beauty and finish the best productions of the old masters of Germany, France, and Italy, and the most able craftsmen of modern Europe.

As might naturally be expected, ornamental metal-work was slow to gain a footing in the New World. A quarter of a century ago, even, it was literally an unknown art in this country. First a forge designed for something more than mere utility was started here and there, and within a couple of decades the little shops whose proprietors sought to rival the art of the old and the modern European masters have grown into vast establishments, where thousands of skilled artisans find employment. The revival of the old art was naturally welcomed by the American architect, who clearly saw the



WROUGHT-IRON WORK
By E. Robert

possibilities it presented, and was quick to avail himself of a means of enriching his designs and perpetuating his ideas in enduring form. This, of course, gave a stimulus to the American art metal-worker, who rapidly developed all his latent talent, and who is to-day the peer of the best exemplars of the art in countries which boast of centuries of example and precedent. It is within the limit of truth to say that more and finer art metal-work is used in the great cities of the Union at the present time than in any other country. Whether in factory or studio, the methods of the art metal-worker are essentially the same, the main difference being that the great establishments have more conveniences and ampler facilities, and—be it said with something of regret—are prone to make use of sundry short-cuts in the way of machine-made materials that the studio worker for the most part ignores. In a general way it may be said that all ornamental iron-work emanates primarily from the designing-room and passes through regular stages of development. It is interesting to trace the processes from the reception of the metal to the completion of an oxidized rose or ivy wreath, or of a galvanoplastic bas-relief, especially in view of the fact that science and invention have materially altered the methods of antiquity. Results as fine as were

ever attained by the Greeks in repoussé or by their sturdier and more practical successors in the art in Germany are now largely effected by simpler and more expeditious processes. The new birth of ornamental iron-work in America had of necessity to conform to present-day conditions and naturally became affected by present-day achievements in other lines.

Art metal-work, as actually practised to-day, falls into three distinct classes; that is, cast work, wrought work, and that accomplished by galvanic action. Whatever form the art assumes, however, it presupposes the most carefully prepared designs, and in every establishment and in every studio in which this class of work is done one finds artists carefully trained, not merely in the production of beautiful designs, but also in meeting the exigencies of the various processes to which those designs must ultimately be subjected. Whatever of charm the finished work is to have must clearly be perceived and indicated in the initial drawings. The artist who outlines the work must not be merely a good draughtsman, he must also in a sense be a sculptor. A good share of the ornamental metal-work done presupposes the effect of sculpture, and the initial tracings, though primarily designed to please and meet the approval of patrons, must also pass in modified form into the hands of other workmen whose duty it is to embody the sketch in a lasting form.

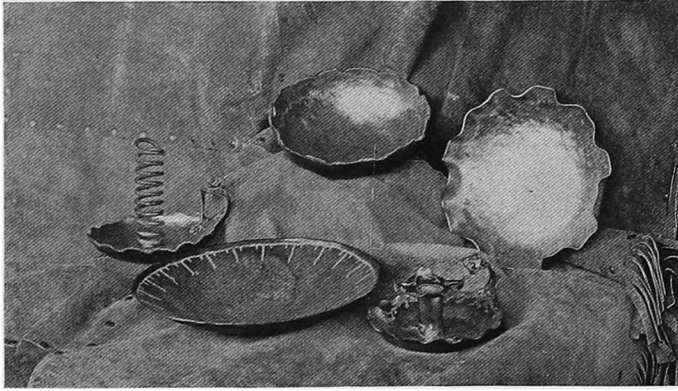
The approved sketch goes from the designing-room, if it be in a large establishment, to the



WROUGHT-IRON WORK
By E. Robert

draughting-room, where its lines are enlarged and its details more fully filled in. The importance of this will readily be seen when one remembers that much ornamental iron-work is designed to fit a special place and subserve a given purpose. Consequently, the diminutive outlines of the designer have to be redrawn on the exact scale of the place into which the finished work is to fit. Iron, for instance, is an uncompromising metal, and the fault of a fraction of an inch may cause days of trouble, and possibly ruin the completed work.

•4 With reference to cast work, the working plans then go to the pattern-room, where models of wood are chiseled and carved into a tangible simili-



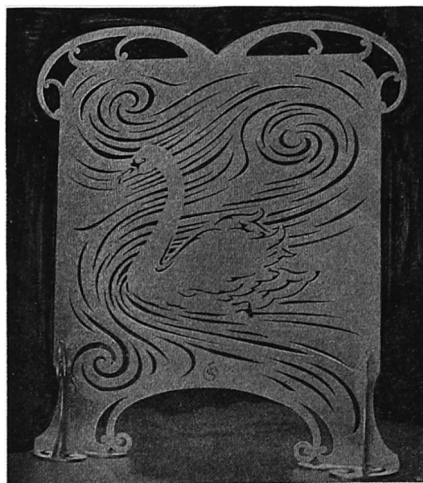
BEATEN COPPER-WORK
By Mrs. Isadore P. Taylor

tude of the designer's enlarged sketch. This wooden model serves mainly as a body on which to superimpose in all its detail the ornate or delicate tracery of which the designer has only given a hint in his preliminary sketch. The detail work—leaves, flowers, curves, geometrical figures, and the like—is executed in plaster by skilled workmen, and from these plaster molds duplicates in a composition of glue and wax are made. These adhere firmly to the wooden body of the model, and while plastic enough to receive the finishing-touches, have yet sufficient rigidity to be serviceable as a pattern. The rest of the process, so far as the cast product is concerned, is the familiar work of the foundryman, save that greater care and nicer precision are required in proportion as a higher class of result is desired. There is the same making of molds and pouring of metal, the same scraping away of sand from the cooled casting, the same remedying of superficial defects by file and emery wheel, and finally the same fitting together, as in the coarser class of work. From the pattern-room to the finishing-room there is essentially no difference between the manufacture of an iron girder to be cased with fire-

brick and a column-casing rich with the ornamentation of a cultured taste. Ornamental cast-iron work is essentially modern, and in one sense is the least interesting phrase of the art. It is likewise the most common. It has possibilities, however, that are rapidly being developed, and as a feature in present-day architecture is supplanting much of the ornamentation formerly in vogue. The simplicity of the process does not militate against its artistic effect. Weeks are often spent in modeling a single design, and the finished product, oxidized to prevent rust, or subjected to a bath and plated by electricity with bronze, brass, or nickel, rivals in beauty and durability the choicest masterpieces of art that find lodgment in galleries and museums. Ornamental wrought-iron, especially hammered leaf-work, which we have inherited from the



FRAME IN WROUGHT-IRON
By Ernst Melaun



PERFORATED COPPER SCREEN
By F. Schneidecker

German smith of the Gothic period with comparatively few changes, is an entirely different branch of the art, and one which marks the highest attainment of the artist blacksmith. The man with the hammer must in every sense be an artist, or the product of his forge will be a crude makeshift, an apology for an artistic creation. In fashioning from unyielding metal the delicate petals of a flower or the leaves of a vine, something of necessity must be sacrificed; but what of artistic feeling may thus be sacrificed in the attempt to copy literally nature's handiwork is, as has been well contended, compensated for by the admiration accorded to the

workmanship. An expert in this class of work has said: "The flower and the vine in metal possess a merit peculiar to themselves, which the tenets of high art do not touch. To fashion a rose in iron, for instance, requires even more than the combined skill of carver and limner, in that each leaf must stand upon its own merit. The smith can neither cover its defects nor heighten its beauty by a trick of the brush or submerge the blossom in an idealized background, any more than he can impart fragrance to it. Its perfection, in all save color, is at once its sole excuse for being and its charm."

Ornamental iron-work of this peculiar kind is the luxury of the rich, and one can readily understand its hitherto limited vogue. Scroll-work in the form of the grille, which has been subjected to countless mutations and has evolved from a simple barred window to the most delicate and fanciful designs, has long been popular, but flower and wreath work in America is little more than a decade old. Of late years, however, examples of the work have been produced as unsurpassed in delicacy and beauty as those that gave the smiths of mediæval Germany the rank of masters of the art.

The artist blacksmith in wrought work does not produce his desired effect in wax or pliant composition and trust to a model thus easily made to yield him a finished product beautiful and perfect in detail. Be it in factory or studio, it is a matter of forge and hammer. The class of work precludes other treatment. He takes a piece of intractable metal, heats it, hammers it, bends it into the proper shape, smooths or dents its edges as required, works in midrib and veins with the accuracy of nature, and that not with thin sheet-iron, such as is worked into bric-à-brac, but with Scandinavian iron or open-hearth steel of sound substance, delicate of texture, and fragile in appearance only. He may have a real flower or the photograph of a real flower only as his model. Each leaf is an individual work. The flower is built up leaf upon leaf, each requiring separate treatment and dexterous welding. The putting together of the detached pieces requires the same manipulative skill and the same degree of artistic grouping as would be bestowed upon the whole or any part of an important composition. The mere work of welding together the separate petals of a flower into a perfect whole, or the welding of leaves upon a stem bent with natural grace, is no mean trick, and places the artist blacksmith on a higher plane than any other class of metal-worker. The smithy, in a word, becomes a studio.

In the cheaper qualities of flower and wreath work, short-cuts to fairly satisfactory results are in these days often taken, and it is a curious fact that the country that invented and perfected the art of making iron foliage by hand has also invented its machine-made substitute. To-day Germany exports tons of stamped leaves and petals practically ready for welding and requiring only a few dents and curves by the artist blacksmith. These, however, are used only on the cheaper grades of work. The better class of work for which America is fast acquiring an enviable reputation admits only the genuine forged article.

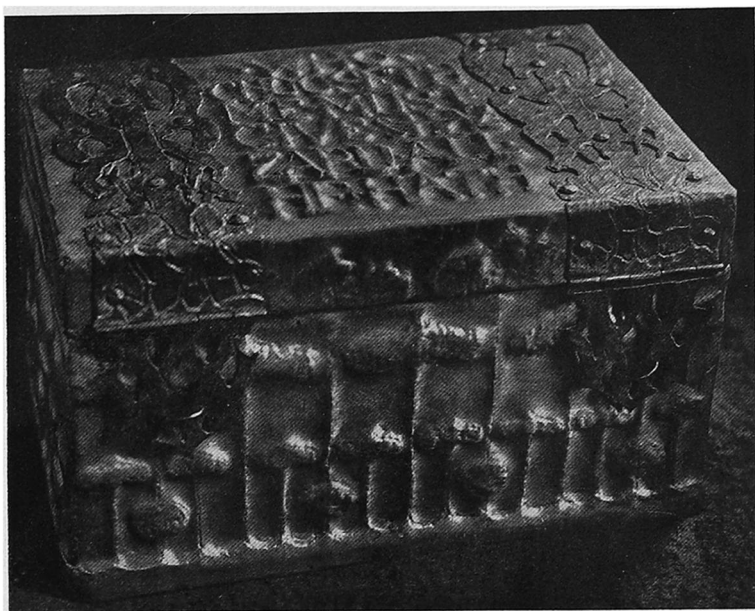
The third form of the ornamental work of to-day, the galvano-plastic, is largely effected by a silent artist whose methods are screened from observa-

tion. The sentient artist may work weeks or months in perfecting a master piece of design in clay, and in a few days the mysterious electric current



SHIELD AND HELMET OF FRANCESCO I
Relief work in gold and background of steel
Florence, 1574-1587

transforms the fragile model into enduring metal-work, preserving with incomparable accuracy every line and curve and reproducing every charm



LEADEN CASKET WITH COPPER ENRICHMENTS
By Mary E. J. Coulter

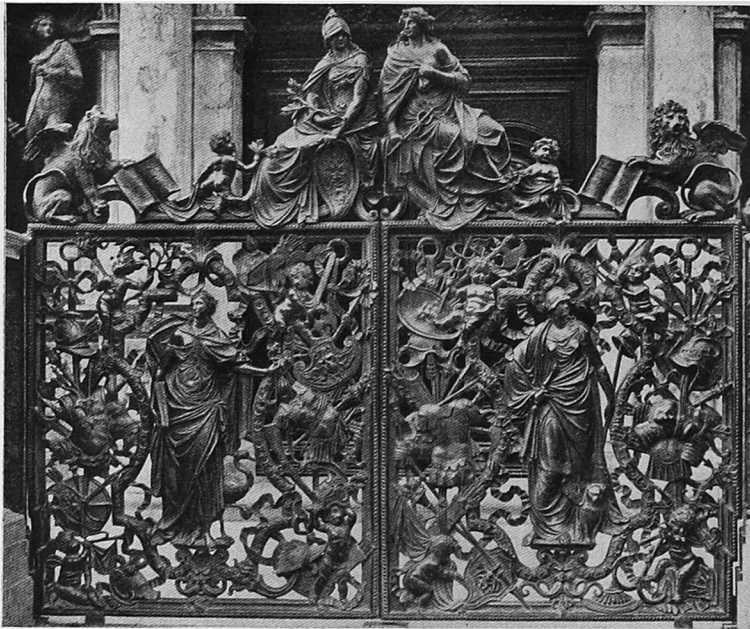
and grace. It is no part of this article to give a history of the various steps by which the disintegrating action of the galvanic current, discovered by Sir Humphry Davy in 1808, became in the course of years a factor in architectural ornament or the reproduction of art works. It is only necessary to say that the main difference between electro-plating and the galvano-plastic process is that the former requires a substantial base, which remains as an integral part, while the latter is complete in itself, the deposited metal being of sufficient body to render any other base unnecessary. The bas-relief ornamentation one to-day sees in frieze and panels is thus essentially a latter-day achievement of the metallurgist.

The process is as simple as it is effective. From the studio of the sculptor the model is transferred to the galvano-room, where a mold is made of a special composition directly from the clay. Intermediate plaster casts are dispensed with. The crisp, sketchy effects possible in the clay are thus preserved unimpaired, and the technique of the sculptor in every line is left inviolate. Be the model what it may, every excellence or fault is faithfully reproduced, and no alien hand can remove a blemish or enhance a beauty. The model to be reproduced is enveloped in a matrix; its grace and dignity are lost to view; the clay shrinks and cracks and crumbles to rubbish, but the

matrix has caught its beauties. It is then metalized or prepared for the bath, and after submersion in the tank the electric current silently does the rest. Day after day the metal in solution is deposited on the lines of beauty tooled out by the sculptor with a precision that no human copyist could approximate. Provided only that proper care is taken in the adjustment of the apparatus, the mysterious agent does its work with absolute fidelity. In proper time the metal shell is inspected and cleansed, and is once again submerged in a different solution to give the desired finish to the work. The process is now completed; and the frail model of a few days before, which would soon have fallen to pieces of its own weight, is transformed into a permanent thing of beauty.

This, in brief, is the story of the art blacksmith of to-day and his modified methods. The best products of the ages in metal-work are being duplicated or rivaled, and in all three of the processess above described America is probably to-day producing ampler and better results than any nation which has undertaken to clothe the metal-work of mere utility with beauty.

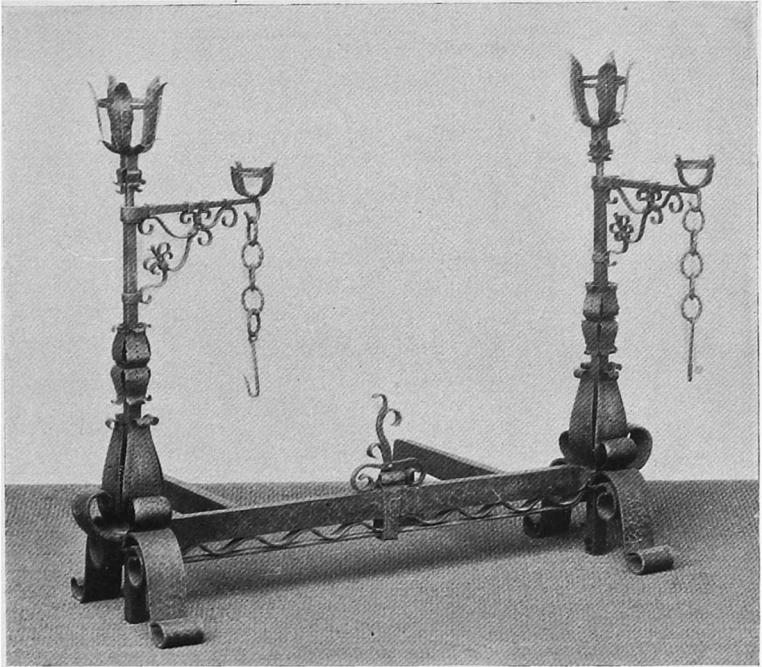
HUGH W. COLEMAN.



GRILLE OF THE LOGGETTA OF THE CAMPANILE
By Antonio Gaio

EXHIBITIONS—PAST' AND TO COME

¶ The annual exhibition of the Pennsylvania Academy of the Fine Arts, which will be numbered the one hundred and first, will open on Monday,



ANDIRONS IN WROUGHT-IRON

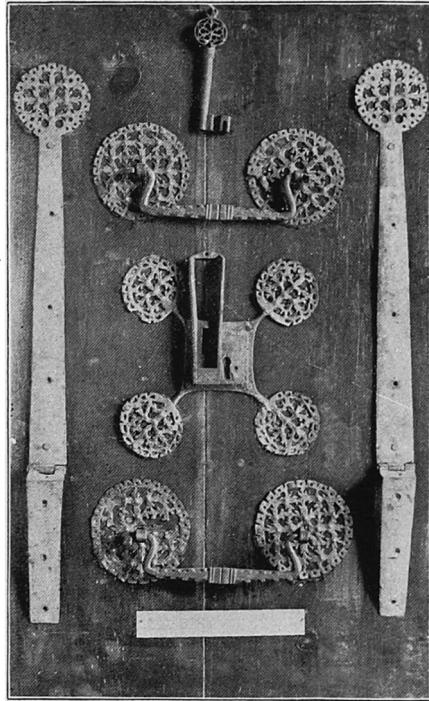
January 22d, and continue until March 3d. This exhibition will consist of original works in painting and sculpture by American artists which have not before been publicly shown in Philadelphia. The exhibition of water colors, pastels, miniatures, and works in black and white will follow in March. The jury of selection for the year consists of John Lambert, chairman; Hugh H. Breckenridge, Thomas Eakins, Joseph T. Pearson, Edward W. Redfield, Charles C. Curran, Frank V. Du Mond, Willard L. Metcalf, J. Alden Weir, Charles Hopkinson, Wilton Lockwood, and Edmund C. Tarbell, with Charles Grafly, Paul W. Bartlett, and H. A. McNeil as the jury

n sculpture. The hanging committee is John Lambert, Edward W. Redfield, and Charles C. Curran. The selection of pictures by American artists in Europe is committed to Walter MacEwen, Henry O. Tanner, and Charles Morris Young, in Paris. The usual prizes and medals will be offered as in former years.

♣ The National Sculpture Society, of which Daniel C. French is president, will mark the beginning of its activity by an exhibition of portraits in the society's room, 215 West Fifty-seventh Street, New York, from November 8th to November 18th. Sculptor members are asked to contribute examples of their work in portraiture, in any form, busts, single figures or groups, reliefs, medals, etc. A feature of the exhibition will be the special competition for the prizes offered by J. Q. A. Ward, the honorary president, and I. Wyman Drummond, who is treasurer of the society. Karl Bitter is chairman of the committee on current work.

♣ The eighty-first annual exhibit of the National Academy of Design, New York, will be held in the Fine Arts Galleries, West Fifty-seventh Street, from December 22d to January 20th, inclusive.

♣ The fourth annual exhibition of the Pennsylvania Society of Miniature Painters will be held in the McClees Galleries from November 13th to November 25th. The exhibition will consist exclusively of original miniature paintings, which must be sent in not later than Monday, November 6th. Ellen Wetherald Ahrens, Amy Otis, and Jesse Wilcox Smith form the jury of selection. Miniatures in New York will be received at the Woman's Club, where they will be passed upon by Colin Campbell Cooper, Amy Otis, and Maria Judson Streat. The hanging committee for the exhibition will be Herman Deigendisch, Ludwig E. Faber, and Jean W. Lucas. Mrs. Taylor remains the president of the society, and the secretary is A. Margaretta Archambault.



SET OF WROUGHT-IRON FITTINGS
Fifteenth Century. Sicilian



BEATEN COPPER PLATES
By H. E. Van Bedepsch

✿ Announcement of exhibitions, lectures, musicales, and receptions for the coming season at the Art Institute of Chicago has been made. The eighteenth annual display of American oil-paintings and sculpture is now on and will close November 26th. In connection with it is a special exhibit of the work of contemporary French painters. The Atlan Club schedules its annual view for November 14th to December 3d. This display, as well as that of the Chicago Ceramic Club, will be included in the regular exhibition, December 5th to 21st, of arts crafts, which covers designs for decorations and examples of workmanship having distinct merit. December 5th to 25th will be the annual exhibit of the Society of Western Artists. At the same time will be shown paintings of Joseph Lindon Smith of Boston. Paintings of "the Glasgow School" are scheduled as probable for January 1st to 21st. During the same period the work of Frederick W. Freer of Chicago will be presented

and paintings of Herbert W. Faulkner. Works of artists of Chicago and vicinity will be shown the public from January 30th to February 25th. A number of exhibits will be held between that time and July.

✿ The Art Club of Philadelphia has issued circulars for its seventeenth annual exhibition of oil-paintings and sculpture, to be held in the gallery of the club from November 20th to December 17th. Only original works by living artists never before exhibited in Philadelphia are eligible. The club offers the usual two gold medals, one for painting and one for sculpture.



THE FALCON-CHASE
Antique Brass Panel from Oak Chest

The jury of admission and hanging committee has John Lambert as chairman, with Peter Moran, George Gibbs, Alexander Stirling Calder, and William M. Chase.

✿ The Academy Fellowship, Philadelphia, will hold its sixth annual exhibition in the galleries from November 16th to November 30th. This is entirely an artists' exhibition, intended for works which would not be entered for the annual. "Studies and arrangements in any medium, detail studies, and preliminary sketches for important works, are especially solicited." The committee of the year includes Thomas P. Anshutz, Adolphe E. Borie, Alice Mumford, Edward W. Redfield, Carroll S. Tyson, Alexander Stirling Calder, Childe Hassam, Robert Henri, Henry McCarter, and Alden Weir.

✿ Some sixty oils and water-colors, with few exceptions, landscapes, and including many sketches, made up the first semi-public art exhibition of the season in the gallery of the National Arts Club, New York. The little display was appropriately termed an "outdoor exhibition," and the works that composed it were painted outdoors during the last summer. There

were some attractive and excellent tonal studies by Scott and Leon Dabo, of which the nocturnes, "La Salute, Venice," by Leon Dabo, and "Notre Dame, Paris," by Scott Dabo, were perhaps the strongest. There was tender feeling and sentiment, combined with good tonal quality, also in Scott Dabo's "Hackensack Meadows" and "Late Evening," and Leon Dabo's "Sun and Mist" and "After Rain." The colorists of the display were Charles W. Hawthorne, with several little landscape sketches, crisp and glaring in color; Henry R. Poore, with an autumn meadow scene;



THE BOAR-HUNT
Antique Brass Panel from Oak Chest

Robert Henri, with a stormy coast scene in a very impressionistic manner; Gifford Beal, with three glowing landscapes; Guy Wiggins, with a Lyme, Connecticut, landscape, and R. M. L. Walsh, with a good Spanish landscape. Carleton Wiggins, William Walton, Louis Cohen, who showed some delicate French landscape studies, Chester Loomis, Bolton Colt Brown, Walter J. Greasen, Lester W. Walie, W. H. Cole, Mrs. A. H. Wyant, and the Misses Zelma Bayloss, Laura Barrett, and Alethea Platt were all well represented in this early season art display.

✿ Included in the art display of the State Fair of Texas were pictures from the brushes of some of the most prominent artists of the United States. Mr. Onderdonk, the well-known San Antonio artist, and Frank Reaugh of Dallas, were commissioned by the fair to visit the art centers of the North and East and secure paintings from the prominent artists. Mr. Onderdonk went to New York, while Mr. Reaugh visited numerous cities in the North and East. Their success in securing good pictures was abundantly shown.

✿ Eighty paintings, representing famous artists of many schools, recently

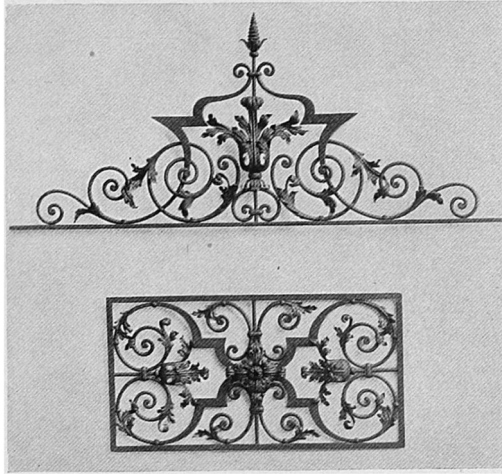
transformed the new building north of the Savery, in Des Moines, into a sumptuous art-gallery. The exhibition was open a week and was entirely free to the public. The walls of the two large rooms were well covered with paintings. Art loan exhibitions are still unusual enough in Des Moines to possess all the interest and excitement of a new venture. The way in which the people co-operated to make the exhibit a success was one of the pleasant features of the event and proved that there is no small interest in Des Moines in art.

✿ The Salmagundi Club, New York, has announced its prospectus of the exhibitions for the coming season, 1905-1906, as follows: The annual water-color exhibition will be held for two weeks in December. Water-colors and pastels eligible; not more than two works from each exhibitor. The annual auction sale of pictures will be held in January. One work from each exhibitor. Size of works, 12 x 16 inches. The annual oil



BEATEN COPPER PLATES
By H. E. Van Berlepsch

exhibition will be held in February, 1906. One work from each exhibitor. Works contributed must not exceed 36 inches outside measurement of frame. The annual black-and-white exhibition will be held in March. Dates and fuller particulars regarding prizes, etc., will be given in circulars issued later, as soon as definite times for the exhibitions can be determined.

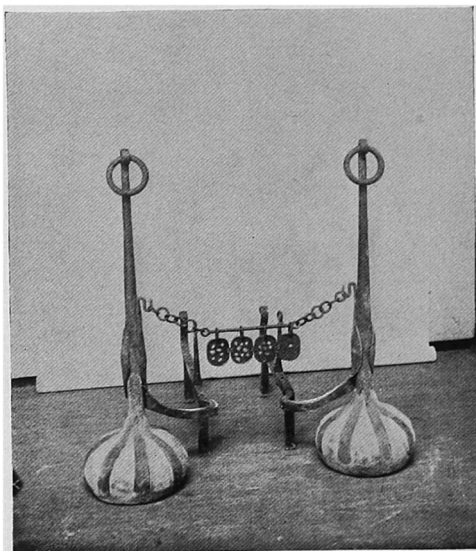


WROUGHT-IRON WORK
By Jean G. Theobald

AMERICAN ART ACADEMY NOTES

There are more than 25,000 art students in New York this fall. They are scattered among twenty or thirty art schools, and never before has there been such a large number of young people studying painting, sculpture, and architecture in that city. The majority of the art schools have been open for some time; most of them are not yet full, for the influx of students continues until the winter. Seventy-five per cent of these young men and women are from the West and South. New York now offers such advantages for the study of art that it is taking its place beside Paris. None of the great art schools has yet made up its figures, for these are not tabulated until the classes are complete, which does not take place for several weeks after the opening, but careful estimates give the following approximate figure for the larger schools: Art Students' League, 1,000; New York School of Art, 750; Cooper Union Night School of Art, 2,500; Cooper Union Women's Art School, 350; Guild of Arts and Crafts, 500; Pratt Institute, 1,500; National Academy of Design, 500; Educational Alliance Department of Fine Art, 200; General Society of Mechanics and Tradesmen Art School,

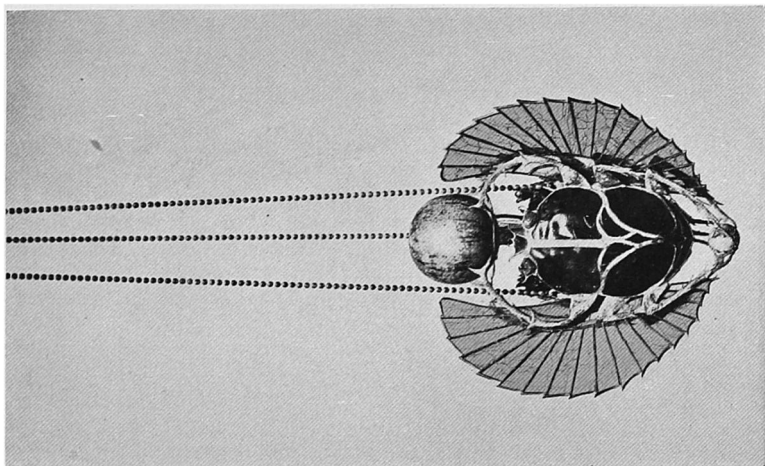
300; Columbia University School of Fine Arts, 500; Columbia Teachers' College Department of Fine Arts, 375; New York School of Applied Design for Women, 250. These are the largest classes, but there are many others, including the Columbia University School of Architecture, Brooklyn Art School, the art classes of Adelphi College, Manhattan College, the Brooklyn Polytechnic, and the Y. M. C. A., The Hebrew Technical Institute, the Manual Training High School (with its 2,500 pupils), and the School of Decorative and Applied Art are also in this category, while there are many smaller and more or less restricted classes, such as the Russel Illustration Class, the Society of Beaux Arts, and the Evelyn Nordhoff Bookbindery, which together serve to bring up the total to an unprecedented figure. This multitude of students is scattered all over town. For the most part poor, they club together and rent a studio, in which three or four of them live, work, eat, and sleep. Many of these earnest young folks have to practise the most rigid economy in order to gain the knowledge that they hope will make them great artists. The rapidity



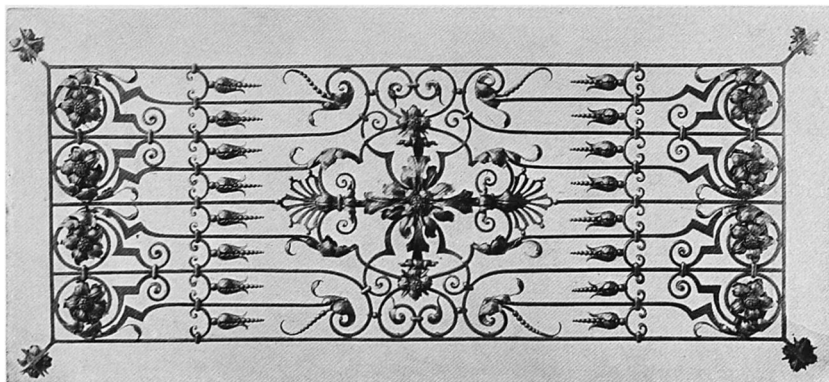
WROUGHT-IRON ANDIRONS
By Louis C. Tiffany

with which New York is growing as an art center is further illustrated by the immense increase in the number of studio buildings, where many floors are filled with artists.

- ✱ The directors of the New York School of Applied Design for Women announce a four months' course to begin on the first day of December, 1905, under the direction and supervision of M. Alphonse Marie Mucha, the well-known poster artist. M. Mucha has directed for several years, in Paris, an Academy of Design, Painting, and Composition, and for the reason that the majority of his students were American students of both sexes, he has decided, in order to facilitate them in their studies, to transfer his academy from Paris to New York, as a special department of the New York School of Applied Design for Women, to continue for the time named above.
- ✱ The Chicago Academy of Fine Arts, the youngest art school in Chicago,



BRONZE HANGING ELECTRIC LAMP
By Louis C. Tiffany



WROUGHT-IRON WORK
By Jean G. Theobald



WROUGHT-IRON BRACKET
By Ernst Melaun

has this year increased nearly 25 per cent. Many of its classes, all of which are limited, are filled to the limit, and this year 249 pupils are enrolled. The school has kept up this percentage of increase since its start three years ago with but eighteen pupils. Last year its attendance was 511 pupils in all departments. The principal increase this year is in the various illustration classes taught by regular professional illustrators, showing the tendency toward what are considered the more practical branches. The whole tendency seems to be to get away from the older, haphazard methods of study without a definite purpose, seeking the instruction that will lead to a dignified profession rather than to the somewhat more common forms of so-called branches of art, such as decorated dinner-cards, pictures of roses in water-color, and entirely unrelated studies of casts of hands, feet, ears, etc. It shows that parents nowadays see the wisdom of a short course for their children in some school that will give a paying profession.

✱ Following the exhibit of the Institute at St. Louis, at Pratt Institute the art gallery was occupied by a collection of work done by alumni and former students of the department. This exhibition was opened the last week in October and will continue for one month, free to the public.

✱ In art for Indians, the course of one Western Indian school includes four years' work in the pictorial, decorative, and plastic. The first year includes the study of plants, and iron-bending is taken up. The second year includes, among much else, work in charcoal, mixing of colors, tints and shades, pen-and-ink work, and casts of simple classic decoration; while in the third year mural and floor decorations in colors, modeling of animals in clay, and still-life composition in oil and water colors are a part of the curriculum. In the fourth year especial attention is given to more difficult work in oil-painting, designs for book covers, sketches from



TAZZA IN BEATEN COPPER

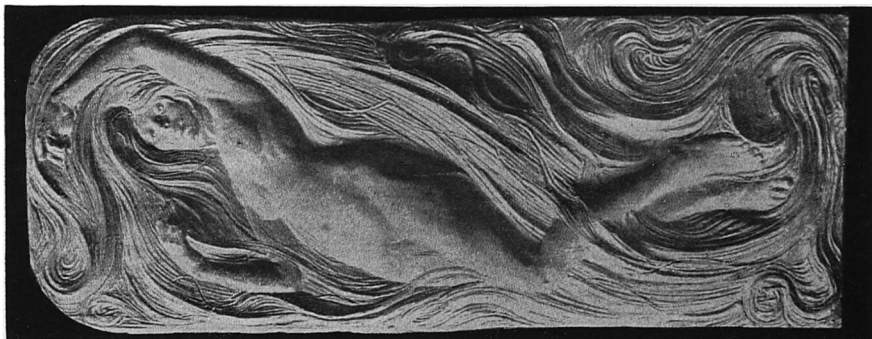
By L. H. Martin

life, and also china decoration. Other schools have similar courses. At Carlisle pupils, have shown ability in drawing both from models and from nature, but no Indian has yet accomplished anything in our art.

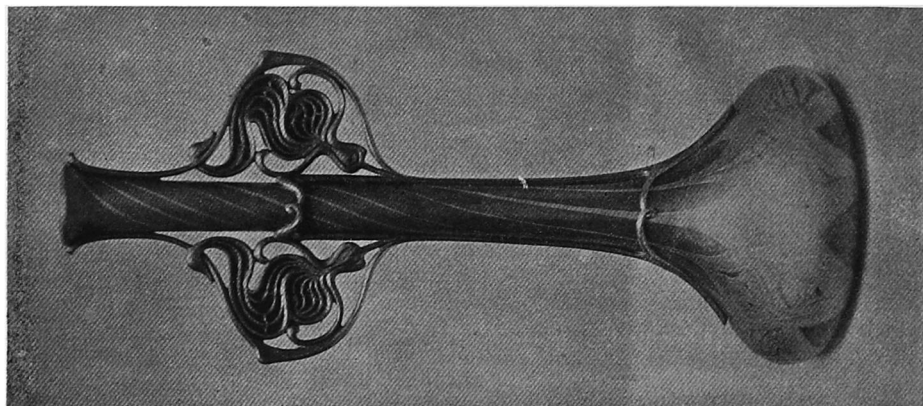
♣ William M. Chase opposes the transfer of the National Academy of Design to Columbia University, as he thinks neither would gain anything by the alliance. He is also of the opinion that President Butler's scheme to create a great school of fine arts would have little influence on the number of real artists, though it might increase the number of illustrators, and that the Academy might raise \$500,000 and more to erect a building of its own without asking aid of any institution if it could give the public a just reason for needing the money.



DESIGNED AND MADE BY CHARLES H. BARR
East Greenwich, R. I.



BRONZE BAS-RELIEF
By A. Charpentier



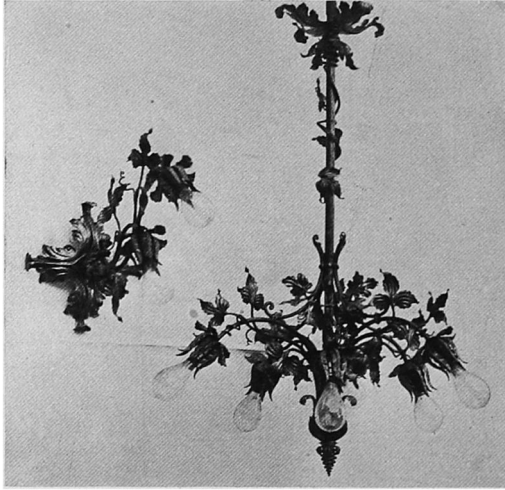
VASE WITH METAL ORNAMENT



BRONZE BAS-RELIEF
By A. Charpentier

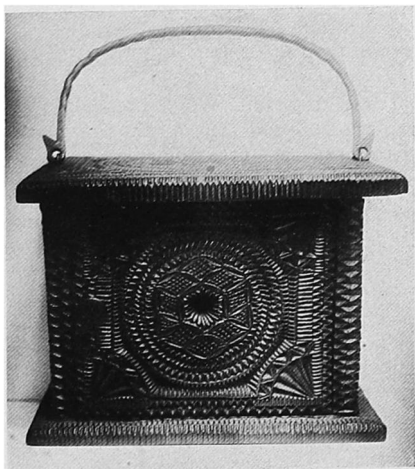
GLEANINGS FROM AMERICAN ART CENTERS

In the West Side Court of New York, Magistrate Wahle handed down a decision as to the right of photographing paintings without the consent of the owner. The magistrate held that it was not a case of larceny, and discharged William G. Gray, a professional photographer. It was alleged that Gray had retained copies of the "The Sower," by Millet, the property of George W. Vanderbilt, which picture is hung in the Metropolitan Museum of Art. In deciding the case, Magistrate Wahle maintained that if the owner procured an injunction restraining any one from copying the picture, and then copies had been made, a larceny is committed. The case proved very interesting, and Magistrate Wahle, in looking up opinions on the matter, found there never had been a similar case in the courts in this country. He found similar cases in England, one in regard



WROUGHT-IRON ELECTROLIERS
By Ernst Melaun

to a picture drawn by Queen Victoria and her consort, Prince Albert. ♣ The burning of the Missouri State Building at Portland recalled to St. Louisans the great conflagration which destroyed the State's fine building at the Louisiana Purchase Exposition last year. Like the fire at Portland, it came right at the close of the fair, where, as the finest structure on the Plateau of States, it had attracted the attention of visitors from all parts of the world. The loss at Portland will fall, with a few exceptions, on the artists. Perhaps a half-dozen pictures were loaned for the exhibition, but nearly all of them were the property of their creators. Perhaps the greatest loss is suffered by Robert P. Bringhurst. His group, "The Kiss of Eternity," recently illustrated in *BRUSH AND PENCIL*, was on exhibition. That is, the original plaster cast was there, and he has no duplicate. So the work of a year is gone, and the world has lost a creation that was universally

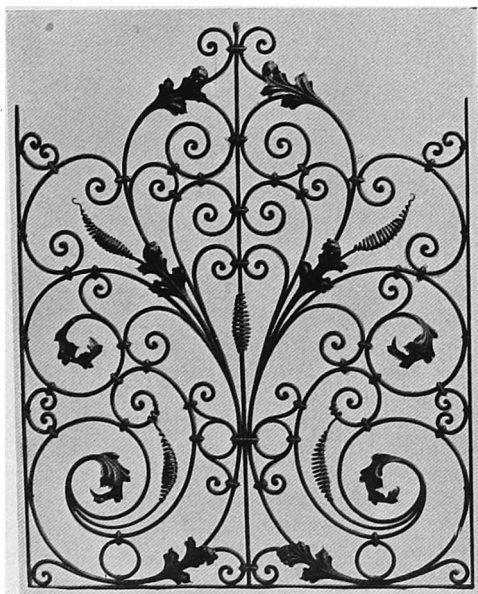


DUTCH FOOT-STOVE

Wolf lost seven oil-paintings, one of them being called "A November Day," and having been widely praised. Edmund H. Wuerpel sent thirteen oil-paintings. Miss Cornelia F. Maury, Richard E. Miller, Frederick L. Stoddard, Oscar E. Berninghaus, and Carl Gustave Waldeck are other losers.

✱ At the annual convention of the American Civic Association in Cleveland, a meeting of much interest was that of the Woman's Outdoor ArtLeague, in which several reports were made of the successful work that the leagues are doing in different cities. One of the interesting reports

conceded to be one of the best mortuary groups ever produced in this country. Fred O. Sylvester lost five oil-paintings and three water-colors. Two of the oils, "The Levee" and "Flats," were excellent specimens of Mr. Sylvester's work. Another of Mr. Sylvester's paintings, "Mississippi and Illinois," had recently been bought by Rudolph Schmitz and had been presented to some public school. It was one of the few paintings loaned for exhibition at Portland. Dawson Watson lost two valuable oil-paintings, "Moonrise" and "Evening." He also lost several water-colors. Gustav



WROUGHT-IRON WORK
By Ernst Melaun

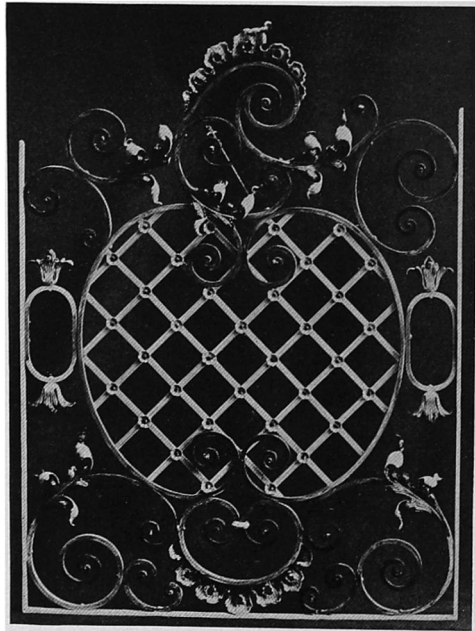
was that from Los Angeles, where it was stated that the league was carrying on an agitation to secure the passage of a law to tax signboards in the city. The league is also doing much work to secure better garbage collection and cleaner streets. The following officers were elected for the ensuing year:

Mrs. E. L. Upton of Waukegan, Wis., president; Mrs. Sylvester Baxter of Malden, Mass., first vice-president; Mrs. D. O. Hubbard, treasurer. Papers were read by Mrs. M. F. Johnston of Richmond, Ind., on "The Arts and Crafts as Factors in Civic Improvement," and by Mrs. C. F. Millspaugh of Chicago, on "Women as a Factor in Civic Improvement." A symposium on ways and means closed the session.

✿ Justice Leventritt dismissed the suit of Ernesto Biondi, the Italian sculptor, against the Metropolitan Museum to establish a contract which he claimed he made with it through the late Curator General Di Cesnola, on the ground that Di Cesnola had no power to make such a contract.

✿ Two beautiful panel pictures by the early Italian artist, Crevelli, have been acquired by the New York Metropolitan Museum of Art at a cost of \$10,000. They were painted for a triptych to represent St. George and the Dragon. St. George is in very decorative armor. The other panel of St. Jerome is also decoratively treated. Both are in fine condition, the coloring not showing any signs of age.

✿ The following are the officers of the American Civic Association for the ensuing year: President, J. Horace McFarland, Harrisburg; Vice-Presidents, George Foster Peabody, New York, Franklin MacVeagh, Chicago, and Hon. James D. Phelan, San Francisco; Secretary, Clinton Rogers Woodruff, Philadelphia; Treasurer, William B. Howland, New York; Chairman, Advisory Committee, Robert C. Ogden, New York. Department Officers—W. O. A. L., Mrs. Edward L. Upton, Waukegan, Illinois.



WROUGHT-IRON SCREEN
By Ernst Melaun